UNIVERSITY OF TORONTO
FACULTY OF MUSIC

2012-13
season

PRESENTS

JESU MEINES LEBENS LEBEN

WORKS BY **Schola Cantorum in Concert**

DIETRICH BUXTEHUDE, NICOLAUS BRUHNS & JOHANN KUHNAU

SUNDAY, MARCH 31 2013, 7:30PM

TRINITY COLLEGE CHAPEL, 6 HOSKIN AVENUE, TORONTO

DANIEL TAYLOR, CONDUCTOR

AGNES ZSIGOVICS, SOPRANO • REBECCA CLABORN, MEZZO-SOPRANO

ISAIAH BELL, TENOR • ALEXANDER DOBSON, BARITONE

This concert is presented in partnership with the Theatre of Early Music and ANALEKTA.
It is made possible in part thanks to an Ontario Touring program grant from the Ontario Arts Council.

THEATRE of EARLY MUSIC

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Theatre of Early Music and the University of Toronto Schola Cantorum present

JESU MEINES LEBENS LEBEN

MARCH 31 at 7:30 PM
Trinity College Chapel, University of Toronto

PROGRAMME

Johann Heinrich Schmelzer (1623-1680)
Harmonia a 5

Johann Kuhnau (1660-1722)
Gott Sei Mir Gnadig

- INTERMISSION –

Dietrich Buxtehude (1637-1707)
Jesu meines lebens leben

Nicolaus Bruhns (1665-1697)
Ich Liege und Schlafe

MUSICIANS

DANIEL TAYLOR, conductor
CASSANDRA LUFTSPRING, assistant conductor

SOPRANOS
Rebecca Genge
Sarah Halmarson
Elizabeth Hetherington
Tessa Laengert
Cassandra Luftspring
Ellen McAteer
Jana Miller
Sarah Moore
Julia Morson
Monica Orso
Bronwyn Thies-Thompson
Agnes Zsigovics*

ALTOS
Krystina Alexander
Sasha Chaplygina
Rebecca Claborn*
David Clegg
Lauren Crowther
Kyle Guilfoyle
Lydia Harper
Simon Honeyman
Cameron Shahbazi
Anna Sharpe
Jessica Wright

TENORS
Jacques-Olivier Chartier
Isaiah Bell*
Michiel Schrey

BASSES
Jonathon Adams
Joel Allison
Alexander Dobson*
Geoffrey Sirett

INSTRUMENTALISTS
Cristina Zacharias, Violin
Kathleen Kajoika, Violin
Patrick Jordan, Viola
Charlene Yeh, Viola
Amanda Keesmaat, Cello
Alison Mackay, Double-bass/violone
Paul Jenkins, Organ

* = soloist

SCHOLA CANTORUM

The Schola Cantorum, the University of Toronto's exciting new ensemble, aims to present the brilliant early choral and instrumental repertoire from across the centuries to a new audience. Our interpretations strive to recreate the original performances of musical works - interpretations led by the energy and insights of the gifted students themselves - in the belief that historical performance ideals and knowledge of the old world are essential for creating music anew.

THEATRE OF EARLY MUSIC

The Theatre of Early Music is motivated by a desire to communicate both text and music to their audience. The TEM explores the depth and substance of the early choral and instrumental literature, sharing their passion and ideas with audiences worldwide. The key aspect of the the Theatre of Early Music's musical approach is revelation: just as in modern-day we have restored the frescoes of Michelangelo in the Sistine Chapel, so does the TEM hope to reveal the original beauty of ancient works.

The core of the TEM consists of an ensemble based in Canada that is primarily made up of young musicians. Their distinctive style, coupled with artistic director Daniel Taylor's expertise and enthusiasm, leads to captivating readings of magnificent but often neglected works. By using only period instruments, original scores, judicious performance practices and appropriate vocal styling, the TEM seeks to preserve the musical integrity of ancient masterpieces. In various combinations, leading international musicians in the field perform on the platform provided by the Theatre of Early Music in concerts conducted by Daniel Taylor in its regular series in Ottawa, Toronto and Montreal, on tours around the world and on recordings. The choir and orchestra of the TEM appear in some 30 concerts every year, recently having performed in France, Argentina, Brazil, England and China.

DANIEL TAYLOR, conductor

An exclusive recording artist for Sony Classical Masterworks, Daniel Taylor is one of the most sought-after countertenors in the world. Daniel appears on more than 100 recordings which include Bach Cantatas / Monteverdi Choir / Gardiner (for Deutsche Grammophone Archiv and SDG); Renaissance duets with Bowman / Actor Ralph Fiennes / TEM (BIS); Handel's Rinaldo with Bartoli / AAM / Hogwood (Decca); Cantatas "Before Bach" with Collegium Vocale / Herrewege (Harmonia Mundi); Sakamoto's pop-opera "Life" with the Dalai Lama and Salman Rushdie (Sony); Bach Cantatas with Bach Collegium Japan (BIS); "The Voice of Bach" (Sony); Vivaldi *Gloria* Vivaldi's *Stabat Mater* (BIS); four recordings of Handel's *Messiah*, these being with the Kammerchor Stuttgart / Bernius (Carus), with the American Bach Soloists / Thomas (Koch) and most recently a CD / DVD with Tafelmusik (Bravo Television) and the live recording with the New York Philharmonic / Rilling. Daniel has recorded the CD / DVD of the Bach B minor Mass with the Ensemble Orchestral Paris / Nelson (EMI Virgin) and also a CD with the Kammerchor Stuttgart / Bernius (Carus). Upcoming recordings include Bach Cantatas with the Magdalena Consort / Chandos, Handel's *Messiah* with the Handel & Haydn Society / Christophers (Coro) and a new project with cellist Matt Haimowitz and the actor Jeremy Irons.

Daniel's debut at Glyndebourne in Peter Sellar's staging of Handel's *Theodora* (recorded for Erato) followed on his operatic debut in Jonathan Miller's production of Handel's *Rodelinda* (EMI). He took the title role in Gluck's *Orfeo* at the Edinburgh Festival. His North American operatic debut was in Handel's *Giulio Cesare* at the New York Metropolitan Opera.

As an educator, Daniel has offered master classes at the Beijing Conservatory, the Sao Paolo Conservatory, the Royal Academy, the Guildhall and the Royal College of Music. He has also given classes at leading universities across North America. He is Artistic Director of the International Festival of Sacred Music Quebec. The University of Toronto recently appointed Daniel Taylor to the position of Head of Early Music and Assistant Professor of Voice in the Faculty of Music. Daniel is Artistic Director and Conductor of the Choir and Orchestra of the Theatre of Early Music. The Theatre of Early Music performs more than 30 concerts every year in concert halls all over the world. His recent conducting debuts included his appearance with the Kammerchor Stuttgart as well as being the first guest conductor in the history of The Tallis Scholars. In 2013, he debuts with the Gabrieli Consort.

During the last season, new recordings were released: Handel's *Messiah* with the Montreal Symphony / Nagano (for Universal), Bach *St. John Passion* with the Bethlehem Bach Choir / Funfgeld (Analekta); Daniel also appeared on the new soundtrack with the Cirque du Soleil (Universal). Recital appearances across the United States culminated in his return to New York's Carnegie Hall followed by his return to the Teatro Colon in Buenos Aires for Handel's opera *Rinaldo*. Daniel appeared in the World Premiere of Robert Lepage's production of Ades' *The Tempest*. Upcoming engagements include Daniel's recital debut at Lincoln Center, Handel's *Messiah* in Tokyo and Kyoto with the Bach Collegium Japan / Suzuki, Handel's *Saul* with Tafelmusik / Lamon / Taurins, a recital with the Milwaukee Orchestra / McGegan, Daniel's latest recording was the new recital disc "Come Again, Sweet Love" on Sony.

In February 2013, Daniel was awarded the Queen's Medal by the Governor General for his work in charity and cultural development in Canada.

CASSANDRA LUFTSPRING is completing a Master of Music degree in Choral Conducting at the University of Toronto. She has received both an Ontario Graduate Scholarship and a SSHRC award for her graduate work. She is currently Assistant Artistic Director for the Mississauga Festival Youth Choir. Last year she was Assistant Conductor for the U of T Women's Chamber Choir, and Conductor's Intern for the Toronto Children's Chorus.

Cassandra earned her Bachelor of Music degree from Queen's University, where she received numerous awards including the Medal in Music (for highest academic standing), and studied piano, composition, voice, and organ. She also worked as Assistant Conductor for the Cantabile Choirs of Kingston, and founded and directed the a cappella group Momentum.

Cassandra is an experienced accompanist and music teacher, and an accomplished composer. She currently teaches piano, voice, and theory privately, and is the accompanist for the U of T Men's Chorus. She has received commissions from many organizations including the Toronto Children's Chorus and the Amadeus Choir. She won seven consecutive first place awards in the Amadeus Choir's Christmas Carol and Hanukah Song Writing Competition. Her works have been performed by the Elmer Iseler Singers and the DaCapo Chamber Choir, among others.

AGNES ZSIGOVICS, soprano

Soprano Agnes Zsigovics recently made her Carnegie Hall debut at Weill Recital Hall in May 2011. Her singing has been reviewed as "stylish" (*The New York Times*) and "serene, floating and sumptuous-leaving the listener spellbound" (*The Record*).

A recording artist for Sony BMG Classical, Atma Classical, Hänssler Classic and Carus Records, she tours internationally, appearing with leading choirs and orchestras in the United States, Europe and South America. She debuted with the Toronto Symphony Orchestra in Bach's *St. John Passion* under the direction of Maestro Helmuth Rilling in 2007 and appears on the Juno-nominated Sony album *The Voice of Bach*. The recording with Arion of Bach's *Johannes Passion*, on which Agnes is a featured soloist was nominated for best classical vocal recording of the year at the ADISQ awards. Agnes' upcoming projects include a performance of the Bach B minor Mass with the Washington Bach Consort, a recording with the Theatre of Early Music for Analekta, and an appearance in Rome, Italy performing lieder and premiering a Canadian work.

"The star for me is the soprano Agnes Zsigovics -icily perfect in her grief in Zerfliesse...don't miss Agnes- among the best ever." David Stancliffe, *Early Music Review*, April 2012

REBECCA CLABORN, mezzo-soprano

American mezzo-soprano Rebecca Claborn completed an undergraduate in voice performance at the University of New Hampshire, a Master of Music in voice performance at the University of Alberta (studying with soprano Jolaine Kerley) and two years of further vocal training with soprano Nancy Argenta. Additional training includes the Franz Schubert Institute in Baden bei Wien, Austria; the Tafelmusic Baroque Summer Institute in Toronto; and the Victoria Conservatory Advanced Oratorio Course in Victoria, BC. She has performed with a wide array of ensembles and conductors throughout North America, including solo appearances with Spiritus Chamber Choir (Pergolesi's *Stabat Mater*), the Alberta Baroque Ensemble (J.S. Bach, Cantata 54: *Widerstehe doch der Sünde*), the Victoria Choral Society (Respighi's *Laud to the Nativity*), Capriccio Chamber Choir (Vaughan Williams' *Mass in G*), the Richard Eaton Singers (Händel's *Israel in Egypt*) and the Victoria Baroque Players (Bach's *Tilge, Höchster, meine Sünde*, Cantata 184, and Cantata 150). Rebecca currently resides in Toronto, where she is completing a DMA in voice performance at the University of Toronto as a student of countertenor Daniel Taylor.

ISAIAH BELL, tenor

Canadian-American tenor Isaiah Bell appears this season as a soloist in concert under Kent Nagano (*L'enfance du Christ* with l'Orchestre Symphonique de Montréal), Yannick Nézét-Séguin (Beethoven's *Mass in C* and *Choral Fantasy* with l'Orchestre Métropolitain) and Ivars Taurins (*Messiah* with the Winnipeg Symphony), among others. In opera this season he sings Ernesto (*Don Pasquale* – Saskatoon Opera), Ferrando (*Così fan tutte* – Jeunesses Musicales Canada) and Nanki-Poo (*The Mikado* – Winter Opera St. Louis), and this summer will sing the roles of John and Angel 3 in the American premiere of George Benjamin's *Written on Skin*, in a performance conducted by the composer at the Tanglewood Festival.

He is also an active performer of song literature; this season's *Winterreise* with Stephen Ralls follows the Canadian premiere of Alec Roth's song cycle *Seven Elements* (Music

and Beyond Festival, 2012) at an event hosted by the cycle's librettist, *A Suitable Boy* author Vikram Seth.

He received his formal training at the University of Victoria, graduating with a Bachelor of Music in Performance in 2008. Supplementary training has been gained through Edmonton's Opera NUOVA, Salzburg's Universität Mozarteum and the Victoria Conservatory of Music's Baroque Oratorio Academy with Nancy Argenta. Subsequently he has been an ensemble member in the Young Artist Program of Pacific Opera Victoria, Calgary Opera's Emerging Artist Program, and l'Atelier lyrique de l'Opéra de Montréal. He has studied under Benjamin Butterfield, Wendy Nielsen and Gerald Martin Moore, and continues now with Daniel Taylor.

ALEXANDER DOBSON, baritone

British-Canadian baritone Alexander Dobson has been praised for his musicality and dramatic awareness in a range of repertoire on both opera and concert stages. Opera highlights include his riveting portrayals of Wozzek and Don Giovanni, both conducted by Yannick Nezet-Seguin, Papageno in *Die Zauberflöte* with Opera Hamilton, Mercutio in *Roméo et Juliette* for l'Opéra de Montréal, Silvio in Opera Quebec's *Pagliacci*, Marcello in *La Boheme* for Saskatoon Opera and Pacific Opera Victoria, De Retz in Bard Summerscape's production of *Les Huguenots* and his Royal Opera Covent Garden debut with *The Midnight Court*.

A dedicated concert and recital artist, Alexander recently appeared with the Orchestre Métropolitain in Bach's *Christmas Oratorio*; the National Arts Center Orchestra in Mahler's Symphony No. 8, "Symphony of a Thousand"; Beethoven's *Mass in C* with the Colorado Symphony; Handel's *Messiah* with the Edmonton Symphony; at the Vancouver New Music Festival; and as Aeneas in Purcell's *Dido and Aeneas* with Montréal's Theatre of Early Music. In recital he joined Aldeburgh Connection and in concert in the B Minor Mass at the Carmel Bach Festival.

Upcoming engagements include *Messiah* with the National Arts Centre Orchestra, a North American tour of a new opera *From the House of Mirth* and Mercutio in Manitoba Opera's production of *Romeo and Juliette*. An ardent singer since childhood, Alexander's solo début was at twelve years old, as a treble soloist in the Canadian premiere of Lloyd Webber's Requiem under the late conductor Elmer Iseler.

CRISTINA ZACHARIAS

Canadian violinist Cristina Zacharias enjoys a vibrant national and international performance career. A core member of Tafelmusik Baroque Orchestra since 2004, she has performed across North America, Europe, Asia and Australia, and can be heard on over 25 recordings for Analekta, CBC, BIS and Naxos labels. Cristina appears annually at the Carmel Bach Festival, where she is the Assistant Principal Second Violin.

Equally passionate about baroque, classical and modern repertoire, Cristina collaborates frequently with a diverse group of ensembles, including the Theatre of Early Music, LVB, the Brandon Chamber Players, Aradia, the Group of 27 Chamber Orchestra and I Furiosi. She is also co-founder of the Correction Line Ensemble, a cross-genre collaborative project between songwriters, composers and instrumentalists.

As an educator, Cristina is active in Tafelmusik's Baroque Summer Institute as the chamber music co-ordinator, and has given masterclasses, lessons, chamber music coachings and student workshops across Canada. Cristina holds a Master's degree in performance from McGill University and performs on a violin made by Aegidius Kloz in 1776.

Thank you for your support!

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We welcome the Theatre of Early Music as Visiting Ensemble at the Faculty of Music.

Tonight's concert is one of a series of performances highlighting Early Music at the University of Toronto. The UofT Early Music and Historical Performance program is being introduced this year as one of the most comprehensive programs of its kind. Instructors in the Early Music Area will include esteemed scholars and renowned guest performance instructors. Programs will be structured to nurture and develop the artistry of young artists by ensuring a healthy secure technique, stylistic and musical versatility, performance skills and comprehensive performance experience.

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